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Essays on Greek Literature. By ROBERT YELVERTON TYRRELL, formerly Regius Professor of Greek in the University of Dublin. London: Macmillan, 1909. Pp. xi+202. \$1.25 net.

This volume by the well-known editor of Cicero's correspondence contains five essays, four of which are reprinted from the *Quarterly Review* and one from the *International Quarterly*. The earliest appeared over twenty years ago, and the latest is over five years old. They are given in their early form without any "thought of endeavoring to bring the studies more up to date."

The first essay on "Pindar" is largely taken up with a discussion of the structure of the Odes as set forth by Mezger, which the author defends. He laments the fact that not infrequently words and phrases of an ancient language coincide with some modern vulgarism and so take on a grotesque association. As an instance he cites (p. 34) the Pindaric phrase "it was envy that wrapt him round his brand" (*Nem.* 8, 23) to which "clings a reminiscence of the American 'humoristic' expression, according to which a man 'puts himself outside' that which he eats or drinks."

The second essay deals with "Sophocles" and in many ways is the most interesting of the collection. It was originally a review of the Theban plays as edited by Jebb, and a just tribute is paid to the labors of that great scholar. English, and especially American, scholars are censured for slavishly following the results of German criticism, and the author is tempted to make an addition to the Decalogue "for the guidance of our rising scholars: thou shalt not covet the German's knife, nor his readings, nor his metres, nor his sense, nor his taste, nor anything that is his" (p. 52).

The essay entitled "The New Papyri," after a very brief mention of other recent valuable finds, is devoted to combating the genuineness of the Athenian Constitution, usually assigned to Aristotle.

Next we have a sympathetic treatment of "Bacchylides." In connection with a discussion of his language it is pointed out that this poet uses about a score of words which scholars have been accustomed to regard as post-classical. From this we can infer that later authors were not too prone to coin new words, but often drew upon earlier writers whose works are now lost.

The volume closes with an interesting essay on "Plutarch." To show how widespread is the name of this Greek, although the cause of his fame may be occasionally forgotten, the author cites the following discourse overheard in Ireland: "And would they take the poor boy's life for the like o' that?" "Bedad they would, if he had as many lives as Plutarch."

Emphasis is laid upon the high character of Plutarch as a man as well as his qualities as a great writer. Shakspeare's indebtedness to him, through North, is taken up at some length.

This volume will at once invite comparison with the other volumes of this series, especially those by Professor Butcher; and it must be confessed that it falls far short of the latter in brilliancy and sustained interest. It also falls

below the author's volume on *Latin Poetry*. But the book is attractive as a whole, and we are grateful for having these fugitive essays brought together in such accessible form.

G. C. SCOGGIN

UNIVERSITY OF MISSOURI

What Have the Greeks Done for Modern Civilization. By J. P. MAHAFFY. New York and London: G. P. Putnam's Sons, 1909. Pp. ix + 263.

It will interest readers of this *Journal* to find the author in his preface pleading for a reform in the methods of teaching Greek and for a renewal of interest in Greek studies. The book itself, however, is reasonably free from prejudice, and those who are pursuing that will-o'-the-wisp, "educational values," may rightly seek in this volume material for a contention that Greek is indispensable in the curriculum of the school and of the college. The chapters are the fruit of a long and varied experience: few others even among his countrymen could handle the theme with such easy control of the various phases of Greek culture—literature, art, science, politics, philosophy—or present it so admirably to a general audience in conversational style with generalizations that are rarely hasty, with platitudes that are delightfully infrequent and seldom dull.

Any reader will be stimulated to question occasionally Mr. Mahaffy's dicta. One may doubt, unless there is positive proof, whether the opening scene of Goethe's *Faust* was inspired by Medea's rejection of the poison in Apollonius' epic; it would be difficult to prove that Theocritus first put into artistic form the rude songs of the country folk; the author's heresies regarding Pindar, Thucydides, Menander, Aristotle's *Poetics* are in the main familiar to readers of his earlier books, and may often win approval, but may not the devoted wife of Menander's *Ἐπιτρύπωντες*, in spite of her earlier frailty, redeem the age from some of Mr. Mahaffy's slurs? And may not the psychological and dramatic possibilities of the same play lead to a somewhat higher estimate of Menander's genius? In any case, to set over against the New Comedy, as a direct antithesis in respect of moral purity, the Greek prose romances, seems to us ill considered.

Usually, however, the author's originality and sturdy independence are wholesome, and excite profitable reflection rather than antagonism. We like his rejection of the theory that, because the Greek had not the spiritual experience of the later Christian, Greek art does not express violent emotion. We find it interesting to consider the contention that the physical characteristics of Greece had little to do with the achievements of the people, but that the establishment of their home "on the confines of two diverse civilizations" meant everything to a race "whose originality lay in assimilation and reproduction." In general, the author of these Lowell Institute Lectures seems to have adapted the results of his own studies most successfully to the needs of his audience, much as that audience must have demurred to the patronizing recognition by the lecturer of their intelligence.

HENRY W. PRESCOTT

THE UNIVERSITY OF CHICAGO